DANCING STAR ★ MAGAZINE.

"The Dance Digest" DECEMBER 1955 ★ 25 CENTS

Fifth Anniversary Issue

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In the year to come, we shall continue to exert every effort to merit your continued trust.

James Selva

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THE COVER

This month's cover points up the fact that Dancing Star Magazine is (5) years old. If you'll glance at the miniature magazines reproduced at the top of the bold figure five (far left) you will see the first issue of Dancing Star ever published. It is dated December, 1950.

Party Dances

by DOREEN WEEKS

NOW'S the time when party dances come to the fore. The "end-of-the-year" parties organised by many dancing academies, the Christmas and New Year celebrations, and after that the period of firms' staff parties and local sports clubs' "do's" all lie ahead. Many are eagerly asking for information on how to get the best results from a party dance.

Some of the best party-dances I've attended have seemed marvels of spontaneous pleasurable activity. I've heard people remark, on leaving such parties: "It's amazing how good the party was, with so little organisation." Well, that's how it **should** seem. But, in fact, the parties which go with a swing are generally veritable triumphs of organisation which, however, has been thorough and efficient enough to be unobtrusive. You can't plan too carefully — but try to fix things so that the hand of the planner is not too obvious!

ATMOSPHERE

Broadly speaking, the party atmosphere depends upon one's success in securing the active participation of all present in many of the items on the programme. Party nights are often crowded—which debars the keen dancers from the free movement they prefer. The task is to devise ways and means of pleasing these, while at the same time ensuring a good time to the others.

These "others" are usually quite happy watching a few general dances. The programme may well open with three or four dances on the usual lines. But after that, something which will bring everybody on to the floor, or else a show item, is desirable.

A time-table should be carefully worked out in advance and adhered to as closely as possible, and the organiser should try to leave some free time in order to talk to people — a point which may easily be overlooked.

With these preliminary broad suggestions in mind, we may consider some of the items which help to make a party go with a bang. At the start of each season I have a "Find Your Partner" night, which proves a useful means of getting the unattached linked up for dancing, and also provides quite a lot of fun. This same idea can be worked into the party.

At an early stage, get all to take the floor, the gentlemen lined up on one side of the room, ladies on the other. It's a good plan to announce that a special competition will be held later, and that this item will enable the partners for the contest to have a trial "run." The men form up with the tallest at one end, the shortest at the other, the line

(Reprinted from DANCELAND, London, England, by permission)

tapering down according to height. The ladies, also in position according to height, face the men — the tallest lady opposite the tallest man, the shortest lady facing the shortest gentleman. Then let them Waltz. Later in the evening, a Waltz contest, with the partners thus selected according to height, may be held.

If the best dancer present happens to be linked with the school's latest beginner, never mind. That's just what is intended! When forming-up the lines at the start, any regular partners should be separated, of course.

Elimination dances are too well known to need any detailed description. Generally, the call is heard: "Will the gentlemen who smoke pipes please leave the floor," or "Ladies wearing a wrist watch please retire," and so on. This kind of thing should not go on too long, however, or an item which can prove very amusing may become boring.

Then there's the change-partner idea. The ordinary "excuse me" dances, both for ladies and gentlemen, have their uses on party nights. But rather more hilarious is the "Snatch-and-Grab Quickstep." When the MC blows his whistle each man forsakes his own partner and snatches someone else's!

DONT'S!

At school parties, where almost all present have had a fair amount of dancing experience, "lady-takes-gentleman" dances sometimes produce a good deal of merriment. These should not be in the programme at parties which include beginners or non-dancers, for the fun comes mainly when the lady acting as gentleman leads her partner into some of the more complicated figures.

Don't include anything unduly complicated in games or novelty competitions. Plenty of games from which to select will be found in Kate Stevens' "Party Games for All Occasions," stocked by "Danceland" Bookshop. Let one item follow quickly on another. Delays are fatal. Like a good variety show, the successful party is quick-moving, with no hold-ups.

As for entertainment items, most schools possess quite a lot of talent which can be pulled out for the party. Plan early, so as to have ample time for practice or rehearsals of all entertainment items; then, on the night, people who have hitherto been known only as exponents of Quarter-Turns or Whisks will astonish and delight the other members by their prowess at conjuring, tap, singing or what have you.

Finally, so far as school parties go, I think that the success of the evening depends very largely upon the spirit in the school. I don't believe any school which lacks a bright, friendly atmosphere throughout the year, can possibly put on a really enjoyable annual party. It's the happy school which, on party night, produces plenty of willing helpers and oogles of party-spirit!

DID YOU KNOW THAT . . .

Dancing Star Magazine

BEGINS ITS 6th YEAR

OF PUBLICATION

NEXT MONTH?

Dance Me A Story

by

Scotti D'Arcy

Dancing dates back to prehistoric man and we have every reason to believe the first chorus girls were Greeks who indulged in what was termed a "Kick Dance" for the God, Dionysus. Needless to say, Dionysus is immortal and the dance lives forever. The dance is the Great Goddess of the Arts. It is impossible to say where it developed first. It came to man in a million places at a million different times. It would no doubt be easier to determine when dance was combined with music to complete the dramatic form; according to the experts, this arrangement has existed since antiquity. I am strictly a novice, but I do know what I prefer in the way of dancing. Which brings me to the reason for this article — Valerie Bettis, who has introduced a new concept to modern dance. Music, drama and poetry exist in time. but the dance exisits at once in time and space. Miss Bettis creates with her body, patterns of movement of a world seen and imagined, but she probes deeper into the character and the impression on her audience is more intense. She possesses soul, truth and passion that is modern dance. Her ability to dance a story is a special kind of genius, that lifts the written word off the pages of the manuscript, setting into motion the beauty hidden inside every moment of life, that gives reality to tragedy and comedy .The individuality of her artistry is her trademark.

Valerie Bettis is quick to tell you, her love of theatre is the reason for her unusual dance creations, based on plays, novels and short stories, rather than music composition. This handsome intellectual High Priestess of the Modern Interpretative is a native of Texas. She completed two years at the University of Texas, before coming to New York, for several years of intensive study of the dance, under the expert guidance of Hanya Holm. Miss Bettis gave her first New York Recital in 1941. Since then she has toured throughout the United States and South America at the head of her own company. Much of her time has been devoted to choreography, creating "Virginia Sampler" for the Ballet Russe De Monte Carlo. My introduction to the choreographic ability of Miss Bettis was in the Broadway musical, "Beggar's Holiday." It was not

until 1948 and the musical revue, "Inside U.S.A.," that Valerie Bettis achieved the stardom she so richly deserved. Her show-stopping dances, "Haunted Heart" and "Tiger Lily", emerged as the now famous musical comedy classics.

The Bettis histrionics are well known to movie and television fans. She has appeared on many of the outstanding television dramatic programs. Perhaps her best television performance was Mariella, on Kraft Theatre's Production of "The Shining Hour." Miss Bettis used technique as the tool to project a controlled, natural creative performance. This could apply to all her dramatic endeavors past, present and future. We will concede, however, some of the plays were not good, but the Bettis performance was always a personal triumph.

She made her dramatic motion picture debut in "Affair in Trinidad," a strange little drama filled with all sorts of thin intrigue; yet, Miss Bettis stands out like stars against a black backdrop. Beside her acting chores, she was responsible for Rita Hayworth's torrid dance creations in the same film. Waxing the personal, her movie short, "The Desperate Heart," outdistanced "Affair in Trinidad" on every count.

Valerie Bettis was represented earlier this season in a revival of "Streetcar Named Desire," danced by Nora Kaye and Igor Yousevitch at the Ballet Theatre. As a choreographer her creations demand her to be playwright, dancer, actress and composer. "Streetcar," as a straight drama was stacked with realism but Miss Bettis' ballet of the play does things to the Williams characters. They do not lose their sense of realistic wonder, instead they become extensions of life.

Modern Dance reached its high point of artistry and prestige in the Thirties; since then high production costs, lack of theatres and the art itself demand more in the way of music, costumes and settings. Sunday Dance Recitals slipped into the past held only by a dedicated few. Artists were forced to find new outlets for their talents in films, Broadway musicals and on tour. In an effort to rectify this condition, The Bethsabee de Rothschild Foundation for the Arts and Sciences, headed by Madame de Rothschild for the second year, has gratified interest in modern dance by sponsoring a three week season of the finest in American Dance at the ANTA Theatre in New York. Leading →

Valerie Bettis in 'Bless You All'

COMING NEXT MONTH!

• A COLUMNIST • A NOVELIST • AN INTERVIEWER

Each Tells His Own Story
of the fabulous

JOSEPHINE BAKER

in next month's
DANCING STAR MAGAZINE

artists came from far and near to exhibit their wares. The program under the production supervision of Jean Rosenthal and management of Gertrude Macy offered eighteen premieres, five important revivals and fifteen repertory favorites, all to the delight and approval of American Dance devotees. Two of the outstanding events of the de Rothschild Foundations 1955 American Dance Season was the world premiere of "The Golden Round" and the revival of "As I Lay Dying."

"Hie the hither, that I may pour my spirits in thine ear, and chastise with valour of my tongue all that impedes thee from the golden round, which fate and metaphysical aid doth seem to have thee crowned withal." Act I Scene V from Macbeth. This is the premise for the new Bettis creation based on the character of Lady MacBeth. "The Golden Round," choreographed and danced by Valerie Bettis in five sections, delved deep into the evil heart of this royal lady. As I watched the dramatic patterns of Miss Bettis' movements on stage, the words of Macbeth crossed my mind. Bernardo Segall's music filled the theatre with a strange awe. Miss Bettis' choice of a red costume set the stage on fire. The flames of hell burning evil from the heart and mind of Lady Macbeth. She was gay, laughing, inwardly plotting the death of Duncan with Macbeth, reading a letter, calling on the spirits for courage. As Miss Bettis removed the outer trappings of her costume, with expression, gesture and movement she penetrated the evil passion that consumed this woman until the red of the gown teamed with Miss Bettis' dancing, laid bare the evil soul of Lady Macbeth. The change of costume into something misty and sheer told us the flames of evil had burned out and reckoning with man and God was near. Mentally deranged by hideous memories she walked and talked pitiously in her sleep revealing her evil crimes. **"What will these hands ne'r be clean? Here's the smell of blood still: All the perfumes of Arabia will not sweeten this little hand."** As the curtain falls Lady Macbeth has slipped into the abyss of madness. Each section tingles with excitement, a superb artifice. Miss Bettis danced magnificently.

The revival, "As I Lay Dying," based on William Faulkner's story, is Miss Bettis' most important concert dance creation. This might be called a dance drama and particular attention should be given the performance of Duncan Noble and Swen Swenson. Bernardo Segall's music and Kim Swado's costumes transported the audience to a farm near Oxford, Mississippi, and complimented the choreography of Valerie Bettis. Miss Bettis danced the role of Addie Bundren with earthy compassion. No other artist has contacted the mystic creativeness in a golden glow of

The Signature of Locality

by j marks

★ ★ ★ With November, the Sadler's Wells Ballet arrives in San Francisco with a repertory which boasts seven new productions. Presented by the Royal Opera House, Covent Garden in association with the British Arts Council. The company will give nine performances at the War Memorial Opera House from Nov. 9 to 15.

Two of the new productions are classics recently staged by the company but never before included in their American repertory. They are the Stravinsky–Fokine 'The Firebird', and Act Three of Delibes' 'Coppelia'. Natalie Gontcharova designed the production for 'Firebird' which was restaged by Serge Grigoriev and Liubov Tchericheva. It created a sensation at the Edinburgh Festival last summer. 'Coppelia' was reproduced by Dame Ninette de Valois, director of the company, with Osbert Lancaster's sets and costumes.

The new works include five by choreographer Frederick Ashton, the troupe's associate director. 'Tiresias', Constant Lambert's last work with decor by Isabel Lambert heads the list, which also includes 'Madame Chrysantheme', adapted from the book by Pierre Loti with music by Alan Rawsthorne and sets by Miss Lambert; 'Rinaldo and Armida', designed by Peter Rice with music by Malcolm Arnold; and John Cranko's 'The Lady and the Fool' which features a score by Verdi arranged by Charles Mackerras with the production designed by Richard Beer.

Five of the most popular ballets in the Sadler's Wells repertory complete the list of works to be presented here. Tchaikowsky's full length ballets 'The Sleeping Beauty' and 'Swan Lake' are back along with 'Daphnis and Chloe' which will be performed in its complete version for chorus and orchestra.

Since the company's last visit, Beryl Grey, who was on maternity leave, has returned; Svetlana Beriosova has achieved ballerina status and Elaine Fifield, who appeared here with the Sadler's Wells Theatre Ballet, has been added to the roster of soloists. The ballerina list is again headed by Margot Fonteyn, which also includes Violetta Elvin, Nadia Nerina and Rowena Jackson.

The male contingent features Michael Somes, John Field, Alexander Grant, John Hart, Alexis Rassine and Brian

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spirit as Miss Bettis when she dances "As I Lay Dying." This is undeniably one of the few classics of modern dance with dialogue.

It is our sincere wish the American Dance Season will become a yearly event at the ANTA Theatre. We can think of no finer method of stimulating interest in the modern dance.

Last month The Michigan University Drama Festival starred Valerie Bettis in "Time of the Cuckoo." The play was an excellent showcase for the dramatic talents of Miss Bettis. It is possible she will appear in the same play in some of the leading Summer Theatres during the current season.

Genius is a rare thing and the genius of Valerie Bettis is indeed rare because she gives it compassion and truth. She does not instill in her dramatic imagination a self appointed advertising quality of beauty. Her creations have a brilliance that possesses a sense of mood, a quality of dance and drama that transforms realism into theatre and theatre into art.

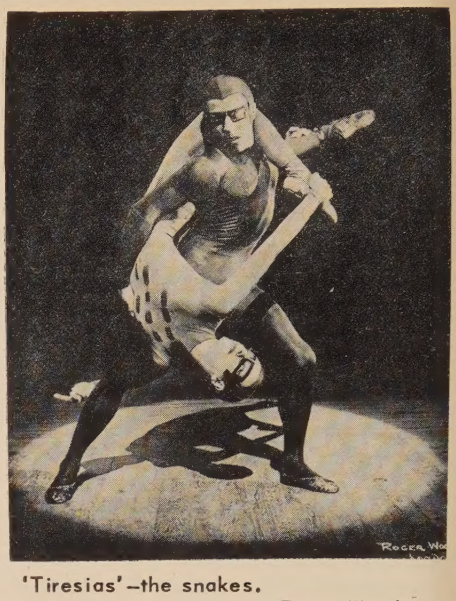
(Reprinted from THE CONNECTICUT LITERARY REVIEW)

Shaw. Other soloists include Pauline Clayden, Julia Farron, Anne Heaton, Rosemary Lindsay, David Blair and Philip Chatfield. Pamela May returns as guest artist.

★ ★ ★ It takes but little observation in the ballet field to realize that there is a great deal of cooperation between renown and smaller ballet companies, and much of this cooperation is honestly aimed at the financial rectifications which, if not dealt with, would make ballet altogether impossible. The exchange of choreography, costumes and decor, even soloists, has been the major method for such inter-active support. Something rather astounding will take place in San Francisco when the Sadler's Wells Ballet arrives for its opening night. The entire evening's box office receipts will be turned over to the San Francisco Ballet Guild. The opening night should prove to be a grand social event, but essentially it will greatly aid the progress of ballet in San Francisco.

The enthusiastic welcome this company has received through advance ticket sales is sufficient evidence of its internationally acclaimed technical finesse and creative perfection in classical productions.

★ ★ ★ The Performing Arts Division of The San Francisco Art Festival presented a heroic group of programs involving poetry readings, chamber music, opera, drama and dance. Curiously, none of the major dance groups of San Francisco represented themselves in the vastly improved Nourse Auditorium performances.



'Tiresias'—the snakes.
—Roger Wood—

Pauline Clayden and Alexander Grant in 'Daphnis and Chloe' —Baron—

★ ★ ★ Maya Angelou, one of San Francisco's most talented performers, contributed a program of songs and dances of the West Indies. Rikudon, (Dancing People), presented authentic Israeli dances. . . Ballet Celeste with its young dancers under the direction of Meriem Lanova presented three ballets. . . The San Francisco Dance League offered what was termed a Dance Pot-Pourri, which included most of the dancers connected with the League. . . In its first San Francisco performance was the Ruth Beckford Company, presenting rather theatrical and hectic impressions of primitive dances. One must admire the vast vitality of this new group, even its individual sense of drama—however, it is to be hoped that a greater refinement, plus a more pointed artistic policy will be formulated and achieved by the group. Included in the Beckford Company are Miss Beckford, Marvel Martin, Antoinette Brown, Betty Carol, Ann Williams, John Lewis, Robert Taylor, Clar-

ence Jackson, Al Jones and Zack Thompson. Drummers were Milton Hunt and Ted Swisher.

★ ★ ★ The rich theatrical variety of Katherine Dunham's dance programs as seen at the Geary Theatre during this past month has proved again Miss Dunham's amazing gift for combining the magic of theatrical spectacularity with very basic and profound ideals of pure dance. Many past observers have been somewhat overpowered by Miss Dunham's flare for the theatre and its devises and therefore have often been unimpressed by the formal rigidities and regularities of her choreographic designs.

However, in the performances of her company here this season, a fuller realization of the serious aspect of her primitive dance seems to have been grasped by a greater number of her enthusiastic audiences. It is very possible that this realization has come about due to a more pointed repertory, as well as a more thorough understanding of the significance of dance by her dancers.

Whatever the reason, the possible garishness and exhibitionisms which at one time may have been Miss Dunham's lot are far outside the barriers of her most popular—at the same time—most serious and impressive work.

NEW YORK CITY BALLET REVIEW
(Continued from last month)

'THE DUEL'

In discussing 'The Duel' we have the opportunity to examine and praise the limitless abilities of two dancers of the company whom I readily say have no peer among their fellows: Melissa Hayden and Francisco Moncion. As we know, 'The Duel' was originally presented in San Francisco by Ballet Theatre under the title 'The Combat'. With a somewhat sensational score by the Italian Raffaello de Banfield and the choreography of William Dollar, 'The Duel' at first reminded me of a British ballet shown to Americans a few seasons ago called 'Checkmate'. If 'The Duel' has points of failure, these are markedly related to the general concept in ballet which claims that one must only harden

Tanaquil Leclercq

and stiffen balletic technique in order to produce a modern ballet. The inartistic fallacy of this notion was clearly demonstrated in the tiresome restrictions and monotonous patterns of 'Checkmate'.

'The Duel' may be called theatrical in conservative quarters, but it remains that things theatrical are the usual fair of the theatre. Some times our present concern for purity overlooks our very humanity. 'The Duel' attends to this humanity if other ballets fail to do so.

However, one must concede the fact that the greater part of 'The Duel' suffers from hardening of the arteries: figures prancing about the stage, extending flexed hands; attempting we presume, to establish a sense of primeval warfare. The first portion of this ballet suffers from the choreographer's inability to make the fascinating pretext come to life dramatically.

But with the climactic moments of 'The Duel' come some of the fervent, intensely rich and imaginative movement which makes masterpieces possible in the dance. One cannot adequately describe the magnificent emotional clairvoyancy of Melissa Hayden after she is wounded and when her warrior's determination fails and her yielding womanhood floods over her as she re-

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Mr. Potential Advertiser:

In one respect a magazine's circulation is similar to a dance school's enrollment in that:

— Not every dance student attends the same Dance School.

— Nor does every dance enthusiast subscribe to the same dance publication . . .

DANCING STAR'S
Circulation
is NATIONAL!

'Confound it dear, you're leading again!'

treats upstage, arches her body and stretches her arms upward against a blue cyclorama, which extends into infinity. And in the final love-duet, both Hayden and Moncion display a dramatic intensity and depth which in vitality and power surpasses even the memorial artistry of Kaye and Laing.

Production wise, the entire San Francisco season of the New York City Ballet was marked by the imagination of its technical staff. Outstanding in every respect was the lighting of Jean Rosenthal, along with her excursions into scenic design. Musically, the programs were essential for their wise and precise orchestral conduction. It is exceptional after six consecutive nights and two matinees at the ballet for one to be able to say that the New York City Ballet has offered America's most refined, finessed and pertinently original dance programs.

JEROME ROBBINS: An Approach To Communication. . . . Absorbing at least from an experimental point of view are the various works of Jerome Robbins. Mr. Robbins is represented in the New York City Ballet with some dozen ballets. Performed in San Francisco were his 'Afternoon of a Faun', 'Fanfare', 'Interplay' and 'The Cage'.

Of these works it seems to me that 'The Cage' represents the most mature achievement; while 'Afternoon of a Faun' remains an intelligent, but somewhat hollow curiosity. Of value in terms of sophisticated entertainment is 'Fanfare': the setting of Benjamin Britten's 'Young Person's Guide to the Orchestra'; while 'Interplay' impresses me as a work which has utterly no business on the ballet stage, due to its pointed and successful affinity for musical comedy and broadway showcase.

On the whole, Robbins tends to depend a great deal upon sensational or tricky ideas for his works. The success of the work greatly depends upon how well he is able to create an artistic unity which in one way or another actuates and realizes this idea. For this reason, and necessarily, when Robbins fails this responsibility his work is remarkably common; and when he succeeds the result is as remarkably unusual and rich in meaning.

I have become accustomed to thinking of Jerome Robbins as a man whose meaning is consistently negative in one or another fashion. 'Realists' often give this impression. Robbins makes a particular occupation of being realistic in his often strangely original manner.

☆

Dance Lines

by

Gordon Keith

HOLIDAY GREETINGS

Once again we pause to wish you, our readers and advertisers, a truly Merry Christmas . . . With the closing of the old year (1955) Dancing Star magazine becomes another year older. That's right, Dancing Star is having its Fifth Birthday this month — thanks to everyone of YOU.

DANCING TEACHES GRACE AND POISE

In a Collier's article (Oct. 28-55) author Cameron Shipp writes about motion picture actor Jimmy Cagney: **"Ex-chorus boy James Cagney believes every actor ought to know how to dance . . ."**

Needless to say, we quite agree — and would like to add that, certainly the same should apply to singers, particularly the males. Take away the microphone from the average crooner and he becomes all hands. All too often he stands with fingers stiffly extended gesturing and jabbing at the ozone with the vengeance of a farmer wielding a pitchfork.

Today it's no secret that even a moderate amount of dance training can prove a boon toward the graceful use of arms and hands— not to mention the entire body.

Editorial . . .

The Time Has Come to ACT!

If you're a dance teacher you've undoubtedly seethed inwardly, if not outwardly, after having read similar headings such as the following: "Dancing Teacher Accused of Fling at Bad Checks". The foregoing heading appeared recently in two-column bold type in one of the larger newspapers of the nation. Recently, there have been many such disparaging headlines to haunt the dance profession.

You may wonder why copy writers don't state simply: "Girl Accused of Fling at Bad Checks" and let it go at that.

The reason is obvious. Today, Dance is big business — and big business, especially when the news verges on scandal, and stems from the arts or theatrical profession, is considered choice copy for building circulation. However, such unfair practices as the foregoing example tend to do great harm to the entire dance profession, and something should be done about it!

What can you as an individual do about these malicious practices?

First: Keep in mind that you, along with thousands like you, are a vital part of any newspaper's life blood — its circulation. What you think does have a very definite bearing on a paper's editorial policy — povided of course that you and the others take time to ACT! and DO something about these situations when they arise.

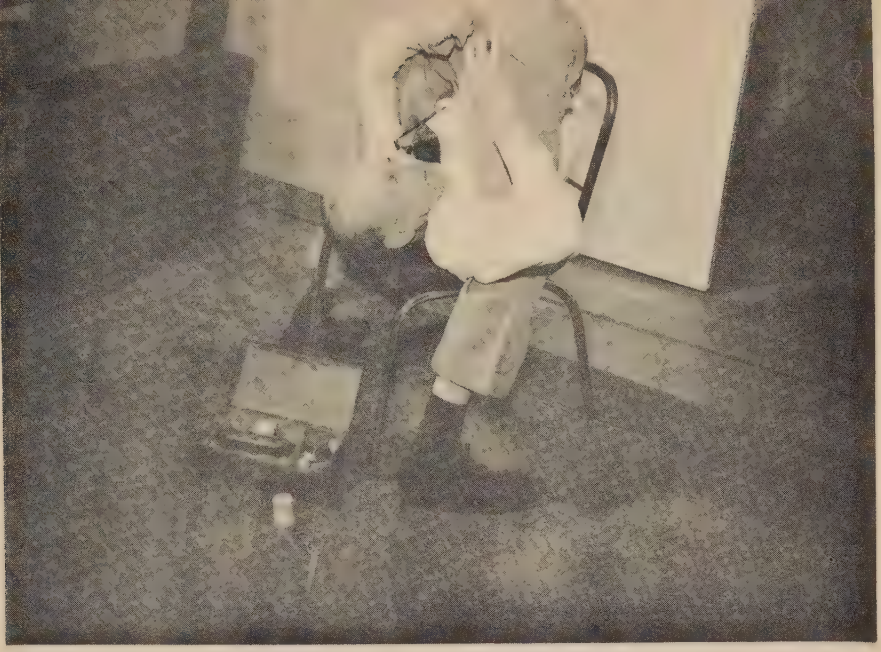
(page 421)

'I'd have sworn that city was right about here.'

Here's Th

FOR MORE DETAILS ABOUT PA

'Why do they make these high-boys so low?'



'I always say—a stitch in time. . . .'

n Again

INSTRY SEE PAGE 417.

'Pardon me, please, while I see what's behind the news.'

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

□□□ New York dancer, Nanci Crompton, has again scored a personal success here in the London Palladium's huge all-winter show, 'Painting the Town'. With two stars—Norman Wisdom and Ruby Murray—the show needs little production effect and comes over as pretty ordinary. Nanci Crompton, who played the Palladium and Savoy two years ago, is one of the brighter items.

□□□ No American potential whatever in A.P.Herbert's new show, 'The Water Gipsies', to Vivian Ellis (Bless The Bride) music. This tells of a girl's indecision between an, 'artist type', a 'worker type' and a ye-olde-Englynde bargee type. Well-decorated but poor in plot, dialogue and score. Dora Bryan—again—made a personal hit.

□□□ Two days before leaving for the U. S. tour Violetta Elvin danced Giselle with the Sadler's Wells Ballet. Apart from what I thought a flaw in characterization during the 'mad' scene, Elvin was dancing with greater command and to more effect than ever.

□□□ Daphne Dale and Nicolas Polajenko have left Anton Dolin's Festival Ballet and are to do a few concerts in East Africa. Belinda Wright is rumoured leaving too, and Anita Landa has already gone. Mary Munro, who came to the company as a star, has done almost nothing this season (owing to illness) and is now dancing in the corps to strengthen herself.

□□□ Nadia Nerina returned from Africa a mere three days before sailing with the Wells for New York. Looking extremely beautiful, BBC-TV sadly decided on a mere interview. No dancing. Nadia named London and—wait!—San Francisco as having the most discerning audiences.

□□□ As the first two commercial television networks get going here, ABC-TV and AR-TV, no plans are announced for ballet presentations. BBC-TV, swinging into winter, has three ballet programmes scheduled for the coming month including Markova as Giselle.

□□□ 1956 is Pavlowa Year in Britain. Trying to outdo the Diaghilev commemoration, the plan is to have an exhibition-museum of Pavlowania and to recreate several of her pitiful ballets. A letter from a New Zealand teacher tells me that Richard Buckle has been chasing a rare 1926 shot of Pavlowa which is in her possession. Buckle, ballet critic to the Sunday Observer here, was responsible for the Diaghilev tributes but so far has not announced his connection with the Pavlowa affair.

□□□ A photo-souvenir book is to be published in London dovetailing the career of Ann Miller....Siegbert Weinberger, Violetta Elvin's husband, is returning to the U.S. and entering a non-theatrical business....Another upcoming book is 'How Ballets Are Made' which is a complete background explanation of the creation of a ballet. Photographs will be by young ballet photographer, Raphael....Sadler's Wells dancer John Hart has also turned photographer—a bookful of his studies will be published this winter.

□□□ How popular is ballet? A new literary magazine being published here offers, as a lure to subscribers, a gift copy of Anton Dolin's biography of Markova ....Belita starred with Festival Ballet in the company's sixth anniversary gala with Dolin the ice-star danced 'The Swan of Tuonela'....

(from page 417)

And how can you go about doing something? By telephoning, or writing the offending paper every time your profession is maligned in print. Let the editors know exactly how you and the thousands in the dance profession look down on such unethical practices.

Furthermore, if you belong to either a local or national dance teachers' organization (and if you don't, you should) clip the article and mail it along with the date it appeared, the name and address of the paper, to the secretary of your dance teachers' association.

You can rest assured that if enough of the national dance teachers' organizations back up their members' complaints (and you can be sure they will) it would not be long before there would be a noticeable decline in unsavory dance publicity.

For those of you who do not belong to an organization, may we suggest that you pick any one of the nation's excellent dance teachers' associations and mail them your clippings anyway . . . . To find a listing of such associations check through the pages of this, and other, dance publications.

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DOROTHY DORBEN

an informal interview:

This is the eighth in a series of informal interviews with well known dancers and choreographers in the world of dance. The following interview with Dorothy Dorben was held during the month of July, 1955, at Bimbo's 365 Club in San Francisco, California, where the Dorben Dancers were rehearsing for their opening show.

Q. Where did the Dorothy Dorben Dancers originate?

A. They originated in Chicago at the Edgewater Beach Hotel in 1940.

Q. At present, how many lines do you have working, Miss Dorben?

A. I have a line at the Beverly Hills Country Club in Newport, Kentucky, one at the Chez Paree, in Chicago and the one here at the 365 Club.

Q. Do you know how long the line will be here at Bimbo's?

A. Well, it's rather indefinite. The last time we were here my line stayed for three years. They just kept renewing our contract.

Q. In other words, they're certainly well liked?

A. Yes, I guess you might say that. In fact they are something like a house-line — a more or less permanent fixture in the club. As long as Bimbo likes them and he feels that his customers do, too, he will probably hold them over. By the way, with the setting of this new line we are trying something a bit different for this particular club. We're using five boys and five girls in the line — rather than a straight girl-line. It's the first time I've used a line such as this.

Q. I know this new trend will come as good news to the male dancers. What made you decide to use boys as well as girls in your lines?

A. Well, it's just that right now there seem to be good male dancers available. When I first came to California, about four years ago, I felt there was a shortage of good male dancers. Now, it may have been that I just wasn't acquainted enough to know where to find them. But I do believe that

(page 424)

'Well, Henry, it looks like we're going to have to teach the Mambo after all.'

BOOKS

VICTOR SILVESTER'S ALBUM

Edited by Peter Craig-Raymond
Centaur Press, London, England
1955. (illustrated) 152 pp. $2.

Here is a book somewhat different from the average "dance book" in that it embraces some forty varying articles, items, short stories and photographs destined to be of interest to dance enthusiasts.

The selections were made by England's famed bandleader, and former professional ballroom dancer, Victor Silvester.

Following are a few chapter headings picked at random: "The World Dances", "Golden Tango", "Choreography for Cameras", "The Living Ballroom", "Dancing as a Career", "Yes, I Like to Square Dance", and "Glenn Miller".

Here's a book loaded with interesting reading by those who know the subject best—dancers, critics and others closely associated with the dance and music fields.

Although published in Great Britain, a majority of the book's contents have a universal appeal. Peter Craig-Raymond has done a good job of editing. It's safe to state that for anyone who enjoys easy reading by and about those in the world of dance, "Victor Silvester's Album" is a good buy.

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(from page 422)

because there has been so much more work in pictures due to the musicals that many of the best dancers have migrated to California in the past year or so. For this reason I felt that I'd like to use them. There's just one problem at present and that is that Las Vegas is practically cleaning out Southern California's backlog of good dancers because of the many new clubs which have recently opened in that city.

Q. Do you do the choreography for all of your lines?

A. I do.

Q. Going back a bit, Miss Dorben, prior to your line work, were you a performer?

A. That's right. Although it's not too interesting, I'll tell you something of my background. First, I began to study dancing when I was about ten years old. Most of my training was in Cincinnati at the Schuster-Martin School. Then I studied at a variety of private schools where visiting teachers that came to the city would teach special courses. When I graduated from high school I began my dance career by joining a chorus line in a night club — in fact, almost all of my work has been in the night club field. In the course of our travels from job to job we wound up at the Edgewater Beach Hotel which was to have been a two-week engagement. They liked us so much that we were held over and held over until we had been there for four years.

We used to change two routines every two weeks and because of this continual pressure for change of dances we all wound up trying our hand at choreography. However, it seemed that the burden of it all eventually landed on me. It was about this time that I felt I'd had enough experience to warrant trying my luck in the big city. But there was one little factor I had overlooked in striking out on my own, and that was that I had no contacts in New York. After many heart-

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This montage of the Dorothy Dorben Dancers and staff was taken by Dancing Star's staff photographer, Bill Cogan, during a dress rehearsal prior to the unit's opening at Bimbo's celebrated 365 Club in San Francisco. Photo number One; Joe Kircher, Don Zoutte and Don Bowers. Two; Perrie Dodson (lighting), Danny Devinney (lighting), Jack Tygett (assistant to Dorothy Dorben), Don Zoutte (dancer), Lloyd Lambert (costume designer), Dorothy Dorben (producer), and Margie Tygett (assistant dance director). Three; Lila Williams (dancer). Four; Yvonne Wilson, and Betty McNamara (dancers).

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aches I was becoming discouraged trying to get a break. Then one day I received a wire from the Edgewater Beach asking me if I'd like to come back and have my own line there. Of course I thought that was a wonderful break, so I returned, and remained at the club for another four years with my own line. After that I went to the Stevens Hotel in Chicago where I stayed for three years. I enjoyed this job immensely because I got to buy the acts and arrange the settings and scenery. In fact we actually produced little musical comedies. This was excellent all around experience for me.

Q. In the course of your early dance studies what type or types of dancing did you study?

A. I majored in Ballet until I stopped my own performing, then I studied some Modern in New York with Charles Weidman. Now that I'm out in California I study whenever I have the time. But I feel that I have had so much Ballet that I try to do as much Modern work as I can.

Q. What are the requirements for your line dancers?

A. They must have an all around background.

Q. Including Tap dancing?

A. No. I don't use Tap, I never have.

Q. Why don't you?

A. I feel that it's so limited. For instance in a club such as this where you stay so long, you have to keep coming up with new ideas in production. I just don't feel that Tap offers enough variety for my productions.

Q. What do you think of the future as it looks today for dancers?

A. I think that the future for dancers never looked brighter. Their salaries are improving and the opportunities for work are tremendous. Also through television a dancer is able to learn much about his profession merely by observing.

Q. What medium do you prefer for your dancers?

A. Well, it seems that everything I do is based on Ballet movement. Perhaps this is because I have been trained that way. However, I find that the more Modern I can add to it, the more interesting it becomes.

Q. What medium for your dance presentation do you prefer, Night Clubs, Theatre, Television.

A. I can't seem to get out of the Night Club field. Actually, I enjoy them all. I did a couple of the Colgate shows on TV. I was a bit perturbed over the shortage of time, although I'm accustomed to that. For instance, here, we've only been rehearsing one week and we've already completed three routines. I'm really used to working under pressure. I guess it's just that I'm so accustomed to being my own boss that it's more difficult for me when I have to consult so many other people on production numbers, such as you do in television and movies. On the other hand I would enjoy pictures or television because I would have the advantage of all their knowledge. It would be wonderful to have help on scenery, costuming, and so forth.

Q. For the benefit of aspiring professionals, I'd like to ask how do you go about selecting dancers for your various lines?

A. You mean how do they know I'm looking for dancers?

Q. Yes. Also, what are the requirements and where would they apply?

A. Most of the time in starting a new job I place a call in the trade papers such as Variety and the Hollywood Reporter, and then I usually call some of the better dance schools and ask if they would post a notice on their bulletin board announcing that I'm holding an audition. Of course there's the AGVA (union); they are always happy to post a notice. It's also surprising how the word gets around through the dancers' grapevine.

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Q. For the dancer who has never held a professional job, but is actually ready to start her career, what clothing or equipment should she bring to auditions?

A. That's a subject I happen to be very interested in. It seems that some dancers feel that the more grotesque they can look the stronger chance they have of getting a job. This is a very bad mistake. I would suggest that there is nothing nicer than a black leotard. It always fits well and hose, either black or tan, always looks nice with such a costume. Of course, always take ballet slippers. A thing to keep in mind, too, is that most night club floors are fast (slippery) and I always suggest that my dancers wear rubber on the soles of their shoes.

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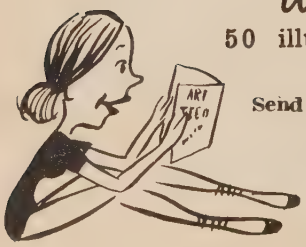

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g six each received $88 in ballet tick-
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(The Second of Two Parts)

To be sure, such success was not without its adversity. In May, 1940, the company was in Holland under the auspices of the British Council when the Nazi invasion came, and the players barely escaped with their lives, leaving behind costumes, scenery, and scores for seven of its ballets. Nevertheless, despite shortages of material, within less than three years five of these productions had been completely restored.

A more constant and difficult problem was that of replacements in the company's personnel. At least twenty first-rate performers were inducted into the armed forces between 1939 and 1943, and Frederick Ashton joined the R.A.F. Indeed by the time youngsters had been trained for the male roles in the repertoire, they were ready for the services. But the school continued to furnish first-rate replacements, and although the Sadler's Wells Theater, which housed it, was located in one of the most heavily bombed areas in London, the school did not close its doors once.

When, however, serious air attacks on London developed in September, 1940, Sadler's Wells Theater was closed for the remainder of the war. Continuing in existence, though reduced to skeleton form, the company spent a year in touring the country with a reduced number of performers and two pianists. When in 1941 the New Theater was taken over by the Vic-Wells organization, the ballet had its share in the use of that theater for its London seasons and once more had an orchestra to play for it. During this period a large number of new ballets was produced, some of which were designed for the special conditions under which they were performed.

At the end of the war the ballet company was newly formed at full strength and, after a season at Sadler's Wells, it transferred its activities to Covent Garden, when that theater reopened on February 23, 1946. The occasion was a new production of *The Sleeping Beauty,*

The Sadler's Wells Theatre, re-opened by Lilian Baylis in 1931.
—photo by John Vick

given in the presence of King Geoge VI and Queen Elizabeth. Now recruited to full strength, the company was able to show, once it had obtained the measure of the larger theater, that it had reached a high standard, both in the virtuosity of the leading dancers — among whom were Margot Fonteyn, Moira Shearer, Beryl Grey, Robert Helpmann, and Michael Somes — and in the ability and discipline of the *corps de ballet.* Since 1946 the company has made Covent Garden Theater its headquarters, alternating with the opera company, for which it still supplies the ballets. ➟

A scene from 'Rinaldo & Armida'.

To replace the original company at Sadler's Wells, a new one was formed, and to distinguish it from the original, it was called the Sadler's Wells Theater Ballet. This is, in fact, a second company, directed likewise by Miss de Valois, but producing its own pieces as well as providing dancers for the ballets in the operas. Quickly developing an individuality of its own, it specializes in light, lyrical ballets.

The Sadler's Wells Theater Ballet, like its senior sister, tours the country regularly, providing opportunities for seeing ballet performances in the smaller provincial centers where theatrical resources are insufficient for large-scale productions. In the autumn of 1951 the company visited the United States and Canada, reappearing in New York the following season.

In the fall of 1946 the Sadler's Wells Ballet resumed its visits abroad, going first to Vienna, and in the following spring to Brussels, Prague, Poland, and Norway. In the autumn of 1949 they made an extensive tour of the United States and Canada, where the artistic quality of their performances evidently astonished an American public accustomed to ballet performed by a few stars with a makeshift ensemble. Their repertoire, which included Tschaikowsky's *Swan Lake* and *The Sleeping Beauty,* furnished the United States with its first opportunity to witness these works in their complete form.

Hamlet was the group's sensation of the 1952 season. To the music of Tschaikowsky's "Hamlet Overture" the events of the play were related as they might have occurred in the mind of the dying Prince of Denmark. As the curtain raised, Hamlet was about to be borne out on the shoulders of four attendants. There followed in succession a series of themes from his life, and the curtain fell as the four attendants picked up his dead body and moved slowly upstage. Leslie Hurry's costumes and spreading, demonic set added their weight to the tragedy and terror of this overwhelmingly dramatic ballet.

The Sadler's Wells Ballet possesses three keys to the balletomane's heart: an *esprit de corps;* lavish, spectacular production; and Margot Fonteyn, its prima ballerina. While Sadler's Wells, unlike American ballet companies, does not employ the "star" system, nevertheless Miss Fonteyn as the Sleeping Beauty must not go unmentioned, for she is unique in our time. When in 1949 this slight, dark-eyed ballerina triumphantly completed the breathtakingly difficult Rose Adagio in Act I, audiences throughout the land saluted her with a roar of approval, which contained much of the excitement of discovery. But when in 1953 Miss Fonteyn, even more triumphant, heard that same acclaim from the darkened houses before her, discovery this time was not involved, for she was better than even memory had pictured her.

Miss Fonteyn did not dance every night here in America. Under the strain of the full-length ballets she averaged about four performances weekly. In the company's first two season's here in the States the chal-

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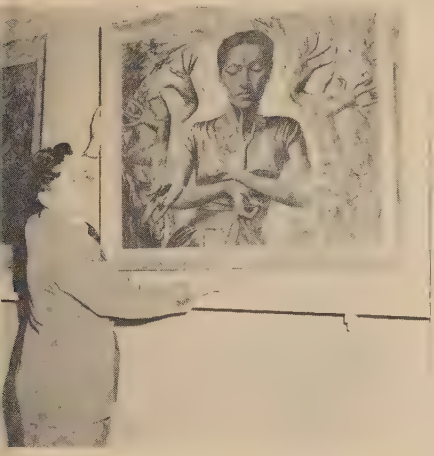
lenge of alternating with her was splendidly met by Moira Shearer and Beryl Grey. In 1953, however, both were missing. Miss Shearer was busy with her motion picture work, and Miss Grey was back in London, awaiting her first child. Because of a knee injury the lovely Pamela May only appeared in 1953 as a guest artist in purely minor roles. Hence the burden of carrying on when Miss Fonteyn was not on the stage fell that season to four pretty, fresh-faced youngsters from widely scattered parts of the globe. Violetta Elvin had the title of ballerina when the company was here before. But new ballerinas Nadia Nerina and Rowena Jackson were seen previously with Sadler's Wells in the United States as soloists. And first soloist Svetlana Beriosova toured America in 1952 with the Sadler's Wells Theater Ballet, later being transferred to the main company.

It is unfortunate that many of the two dozen cities included on the company's last tour did not get to see *Daphnis and Chloe, Sylvia,* or *The Sleeping Beauty.* For *Daphnis* required a well-rehearsed chorus, the scenery for *Sylvia* took *twelve* hours to hang, and *The Sleeping Beauty* required fourteen hours plus the use of a theater with counterweights and a huge fly gallery.

There is at present a very strong body of opinion in England which maintains that the future of ballet lies in the three-act opus created in a contemporary idiom. Here in the United States there is a constant search for the new, untried paths. But the traditions of ballet are preserved by Sadler's Wells. The roots of such dancing lie deep in the past. Ballet is actually the stylized form of the European dance — a subtle and poetic art, a fusion of movement, drama, music, and *décor.* To carry on this glamorous tradition, Sadler's Wells has studied the history of the medium and incorporated its best aspects into its own choreography. But, though the future of ballet may lie today in the schools which carry on the pure classical tradition, the past must always be recognized for what it is — a means and not an end in itself. We may not be able to look to Sadler's Wells for daring creativity, but its greatest contributions to date have been introduction of the complete ballets and interest in creating new works based on a knowledge of the classical form.



Vladimer Tretchikoff hangs one of the many paintings in his one-man show at the Rosicrucian Art Gallery in San Jose California.

'Hindu Dancer' is the title that artist Tretchikoff, famed South African painter has given this exquisite portrait he painted of a well-known East Indian dancer. The young dancer was sent by her government some 2,500 miles to pose for Tretchikoff so that he might have a representative painting of Indian culture to take with him on his world-tour of the art galleries.

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Teachers' and Students' section

STUDIO NOTES

★ ★ Nala Najan, exponent of the South India classical dance, appeared with his company, along with guest artist, Karla, at the Jacques Marchais Center of Tibetan Arts, Sept. 25th at Staton Island, New York. Nala Najan recently returned to this country after several years of intensive dance study in India.

★ ★ Jean Hart, a member of the Royal Academy of Dancing in England held special classes for teachers and students at the William D'Albrew Studio in San Francisco, Nov. 9-15. Guest teachers from the Sadler's Wells Ballet Company were: Beryl Grey, Nadia Nerina, Rowena Jackson, Michael Somes, John Hart.

★ ★ The School of Creative Dance in East Norwalk held a film showing of 'Air For the G. String', with Doris Humphrey, 'Steps of the Ballet' with Sadler's Wells and a 'Russian Ballet and Folk Dance Film with Galina Ulanova.

The school also held two masquerades, one Oct. 28th and 29th, for students and their friends. Plans are also under way for monthly concert programs with dancers from New York City participating in them.

★ ★ The William D'Albrew professional dance students of San Francisco. along with students from the Barbara Dexter Studio of San Pablo, performed at the new, multi-million dollar shopping center in Concord, California last month. Performers included: The Mechams, The Brays, Diane and Ted Wayne and Lucia and Linda.

★ ★ 'Bal Masque', a costume party for performing artists was presented Oct. 31 at the Theatre Arts Colony in San Francisco: by 'The Lamplighters', The Contemporary Dancers', and Abbott-Abrams Productions. Admission was by invitation and costume.

'Only one dance partner to a student, Mr. Forsythe.'

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Breathes there an editor with soul so dead... ..who could pass up such a publicity shot as the above? Certainly not a Dancing Star ed. The unique trio so deeply engrossed in Dancing Star reading matter includes the talented Dr. Charles Fishback, M.D. (acrobatic teacher par excellence), center girl, Mary Helen Baxter and Jane Elder. Both girls were demonstraters for Dr. Fishback during his teaching session for the A. D.T.S.C. this summer in Los Angeles, California.

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

THE NEW YORK SOCIETY of TEACHERS of DANCING held its annual luncheon at the Hotel Sheraton Aster in N.Y. City. On the all-ballroom program arranged by Dorothie Howell were William Souder, John Clancy and Pat Corvino. The regular monthly meeting was held Nov. 13 at Hotel Sheraton Astor. On the program were Eddie Roberts, Ballet; Mary Elizabeth Delaney, Approach to Tap and Mildred Duryea, Ballroom. Program chairman was Dorothea Ohl.

NATIONAL SMOOTH DANCERS, Golden Gate Chapter, in conjunction with the Lake Merritt and Garden City Chapters held their annual Thanksgiving dinner-dance at the CPO Club on Treasure Island, Nov. 19th.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS met for an all-day meeting Nov. 6th. The following were on the faculty for the day: Alda Alexander, Hawaiian & Children's Dances; Leon Palmissano, Modern Jazz; Ruth E. Baaken, Variety Routines-Comedy Ballet-Tap; Don Peacock, Production Work Cape Number; Christine DuBoulay, Ballet and Ben Modica, Ballroom, Latin-American Dances.

Note: The secretary asks that everyone write to Bill Ashton who is still in the hospital after seven months. He can be reached at: Little Company of Mary Hospital, Rm 609, 2800 W. 95th St., Evergreen Park, Illinois.

Newly elected officers include: Gladys Benedict, President; Adele Artinian, 1st V.P.; Jack Wolfram, 2nd V.P.; Don Ford, 3rd V.P.; Edna Christensen, Sec-Treas.; Elisa Stigler, Principal; Ruth Valiquette, Sgt-at-Arms and June Rold, Educational Director. Directors are: Marie Buczkowski, Chairman. Catherine Cromwell, Louise Ege, Minette Buchman and Betty Mae Harris.

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CECCHETTI COUNCIL of AMERICA presented two evenings of ballet and divertissements at the Detroit Institute of Arts, Nov. 26-27. The program included a lecture and demonstration of the graded Cecchetti Ballet Method. Dancers were from Detroit and environs as well as from Lansing, Flint and Ann Arbor, Mich.

Slavic, Character and Spanish dances were presented on a two-hour program which included William Dollar's latest ballet, 'Concerto' set to music of Mendelssohn. The balance of the program was co-ordinated by the Cecchetti Council.

NADAA, Inc. held its first all-day program of the 55-56 season on Oct. 23 at the Bradford Hotel in Boston, Mass. On the Teachers' Faculty were: Charles Kelley, Tap; Beatric Bene, Ballet; Florine LeVesque, Jazz Toe; Mary Cunningham Basic Tap; Charles Krylo, Eccentric, and Scott & Douglas, Ballroom. The Freshman Faculty included Beatric Bene and Charles Kelley.

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Tuulikki, Reedley, Calif. dance teacher, was invited by the Fresno are Buddhists to take part in their colorful O'Bon Odori ceremony this past summer. Hundreds of dancers in bright kimonos performed in the city streets at this annual Festival of Lanterns in honor of the deceased. —Tok Aoki—

STUDIO NOTES. . . .

▪ Phyllis Wills, faculty member of the Gladys Hight School of Dancing in Chicago gave a lecture on ballet at a Chicago library. In connection with the talk the following movies were shown: 'Art and Motion', 'Relation Between Movement in Nature, Space and Time', and 'Images of Debussy'.

▪ DuMont Studios presented 'And Here's The Show' with Walt Somers, Lonnie Woods, Jackie Ford and students from the DuMont Studio in October at Berkeley, California.

▪ Yvonne School of Dancing presented 'The Rhythm Revue of 1955', Oct. 30, at the Berkeley Little Theatre.

LYRIC-NOVELTY SOFT SHOE

For Children 5 to 10 years of age (beginner-intermediate)

★ by Al Gilbert ★

(Continued from last month)

MEAS.	LINE NO.	LYRICS
9	7	So, she taught me the Soft Shoe,
		COUNT
		1 - Step R to side R (on "taught
		2 - Kick L cross front of R (on "me
		3 - Step L to side L (on "Soft
		4 - Kick R cross front of L (on "Shoe
10	8	My dream then came true
		COUNT
		5 - Step R to side R (on "my
		6 - Toe back L cross back of R (on "dream
		7 - Step L to side L (on "came
		8 - Toe back R cross back of L (on "true."
		(While reciting this line, place both hands at heart)
12	9	I think this dance is simply grand,
		Stamp R and swing R fist across front of body in determined fashion on "I think".
		Stamp L and swing L fist across front of body in determined fashion on "simply grand"
13	10	Now, that I know it
		Face Stage R, both hands on hips, looking at audience over L shoulder while reciting line.
14	11	Please, may I show it,
		Still facing Stage R, both hands extended to sides, looking at audience pleadingly over L shoulder.

→

15,16	12	I'll try hard to show you I deserve a hand.

Still facing Stage R, Lunge L toward audience on "I'll" and recite: "I'll try hard to show you,"

Face downstage by stamping R foot next to L on "I deserve."

Clap hands twice on "a hand".

DANCE (16 Bars)

	COUNT	TERM
17	1	Step L to side L
	2	Ballchange R-L cross in front of L
	3	Step R to side R
	4	Ballchange L-R cross in front of R
18	5,6	Repeat count 1,2 (1-6 is the essence)
	&7	Ballchange R-L, moving back
	&8	Ballchange R-L, moving back
19	&1	Flap R
	&2	Ballchange L-R
	&3	Flap L
	&4	Ballchange R-L
20	5	Step R to side R
	6	Drop R heel, while making R spot turn
	7	Step L, after completing R spot turn
	&	Step R
	a	Step L
	8	Step R
21	&	Leap L to side L
	1	Step R cross front of L
	&	Leap L to side L
	2	Tap R heel to R
	&3,&4	Reverse &1, &2
22	&5	Repeat &1
	&	Leap L to side L
	6	Step R cross back of L
	&7	Repeat &1
	8	Lunge L to L (1-8 is grapevine)

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23,24	1-8	Reverse Meas. 21,22
25	1	Step L (or flap L)
	&a	Shuffle R
	2&	Shuffle R
	a3	Ballchange R-L, crossing R back of L and stepping L to L
	4	Lunge R to R
26	5-8	Repeat Meas. 25
27	1	Step L back
	2	Step R back, next to L
	3	Slap L thigh with L hand
	&	Slap R thigh with R hand
	a	Slap L thigh with L hand
	4	Slap R thigh with R hand
28	5-8	Repeat Meas. 27, moving forward
29	1	Step L to side L (beginning L shuttle turn)
	&2	Ballchange R-L (continuing L shuttle turn)
	&3	Ballchange R-L (continuing L shuttle turn)
	&4	Ballchange R-L (completing L shuttle turn)
30	5-8	Reverse Meas. 29
31	1	Step L to side L
	&2	Ballchange R-L cross front of L (essence)
	3	Step R to side R
	4	Step L, making 1/2 R walking turn
32	5	Step R to side R, completing R walking turn
	6	Step L next to R
	7	Drop head fwd as if in bow.
	8	Hold ■

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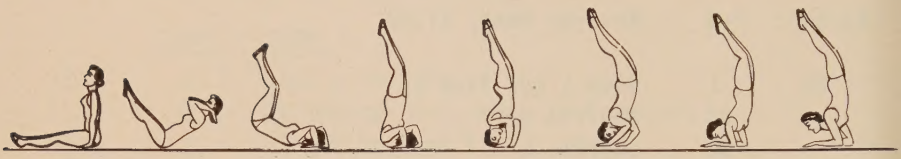
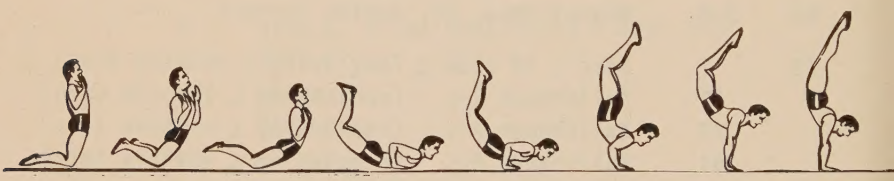


7. BACK ROLL INTO ELBOW STAND

From a regular sitting position on the floor. Bend elbows, roll backward on shoulders and back of head, raising feet upward over head. As soon as back of head touches the floor, place both hands flat on the floor alongside the head. Immediately push with both ahnds, kicking legs upward and arching back sharply so that body continues roll into a momentary headstand. Immediately let both arms come down to the floor, at the same time pulling the head forward and upward bringing body into an elbow stand. Legs must be straight, toes pointed, feet close together and back well arched. (Do not try to roll up on side of face or head.)



8. FRONT CHEST ROLL INTO HANDSTAND

Start the same as for a regular front chest roll. As soon as both hands touch the floor, push hard with both hands, at the same time kicking both legs up vigorously upward over head, arching back sharply so that body is raised up from the floor and immediately press into a handstand. Be sure to keep the legs straight, toes pointed, feet close together and the back well arched.
(Do not turn head to one side but keep it straight forward.)

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